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IMAGES - - INSIDE & OUT

The use of external images as an aid to thinking is a normal and almost universal practice, for these images guide and strengthen the internal images without which most of us can hardly think at all. Our difficulties in following abstract sequences of ideas, as in mathematics and in the new physics, is a measure of our dependence on internal images.

Outer images are the materialization of mental ones, but the opposite also is true. What the outer eye sees has its effect upon the inner vision. For this reason the use of external images holds dangers, for if these are imperfect, so will thinking be. This is particularly important in the case of religious images, because bad paintings and statues will inevitably mean a degraded worship.

Because of this danger the Mosaic Law forbade all image-making, and it was followed in this by Islam and many of the Protestant sects. The Catholic Church, however, here as in some other instances, followed pagan rather than Jewish usages, preferring the risk of corruption of images to the certain evils of prohibition.

The Reformation resulted in the complete victory of neither side. After centuries of bitter struggle, Christendom remained divided, half Catholic and half Protestant. The ultimate victor was a third party, a worse enemy to both than either to the other. This enemy was secularism, the very spirit of irreligion itself. By the end of the 18th century it had captured one by one the majority of the minds of the influential classes. Today we can recognize it for what it is, religion's first enemy.

The Renaissance was largely the secularization of cultural and artistic Europe. In the image-making arts it first showed itself as aesthetic secularism. The old religious themes were still used, but with a new purpose. Martyrdoms too often became an excuse for painting nudes, madonnas for painting pretty studio models, and what had been humble donors became proud portraits. This was the first step in the iconographic corruption.

The second came with the Industrial Revolution, when it was found that fortunes could be made by selling cheap machine made goods to the uncritical. The devout proved to have little sales-resistance to cheap religious images.

And so today we find ourselves suffering a double imaginative corruption. What the inner eye sees, it reproduces in material. What the outer eye sees in material conditions the vision of the inner eye. It is a vicious circle. Our contentment with weak, self-pitying representations of Christ and sugary, stream-lined madonnas can only be explained on the theory that our inner images are no better. We are satisfied with them because our imaginations have been corrupted. We do not object because we see nothing to object to.

Our imaginative blindness has evil effects impossible to measure. It cripples our apostolic effort at home, and abroad in the mission field also. It undermines the religious teaching in our schools. We look in vain to the clergy and the religious as a group for help, for their imaginations are often even more deeply corrupted because they have as a rule been more exposed to the sight of vulgar images and have more generously opened their hearts to what images there were.

It is the task of the C.A.A. to find means to break this vicious circle. We try to understand art by becoming, as far as we can, artists ourselves; by continuing as far as we can, the development of an adequate philosophy of art; and by avoiding, as we would the plague, both the aesthetic secularism of the Renaissance and the commercial secularism of Big Business. And we ask on our efforts the blessing of that Beauty from whom the beauty of all beautiful things takes its name.

SACRED ARCHITECTURE IN A SECULAR SOCIETY

Much is written about the modern architect and his problems, and much more will be written. We offer this essay in the belief that its main contentions must be understood by anyone who takes part in serious architectural discussions.

By Graham Carey

I. INTRODUCTION

The problem of sacred architecture in a secular society is the same as that of any other sacred activity in a society which is dominated by secular ideas. The ends and purposes of secularism are not in themselves bad. Money, power, reputation and pleasure, which are the chief goals of people of irreligious mind, are only bad when they are given too great emphasis, and are put in the place of better and nobler ends — the love of God and neighbor. The fault of secular people is not so much that they pursue these lesser good things, as that in giving them a primacy, they implicitly deny the importance of, and tend to crowd out, what is infinitely prior.

In the particular art of making buildings we are thus not surprised to find that the purposes of secular architecture are good and necessary, but that these purposes are limited to the services of the body, the senses and the emotions. These functional and emotional ends are good in themselves, and are a fundamental part of the noblest traditional architecture, but when these ends are not complemented by intellectual ones, the work will be found lacking in all the higher architectural qualities.

In this paper my thesis will be that all great architecture shows a double service. It serves the bodily needs of man and, by the use of analogies, it serves his intellectual needs as well. It serves both these sets of needs together and in the closest possible relationship to one another. In each separate part of the building it does this separately, and it does it in the whole which all the separate parts make up. In speaking first of the material and emotional aspects of building, I will take up in succession seven such parts, these being successively the floor, the walls, the roof, the door, the window, the hearth and the chimney. I will then take up these same elements from the point of view of their traditional architectural analogies, and finally from the point of view of their crown and culmination in the tradition of Christ.

II. THE DOMESTIC ELEMENTS

THE FLOOR. The making of any building, whether a house or a church, is essentially the cutting off of a particular space from space in general. This cutting off *creates* a new kind of space. We have entirely different feelings about what we call an *indoors* and an *outdoors.* A family, if it is to be itself, needs such an *indoors,* just as an individual, if he is to be himself, needs clothes. If we think about it we will see that a family needs a house for exactly the same reasons that a person needs clothes — for warmth, protection, privacy, a place to keep things, and for identification and dignity.

Now the basis of this indoor space is that part of the earth's surface on which the house stands, and where the dwelling place has become a fact, this surface becomes its floor. The floor is the horizontal plane on which we move about. What architects call the "problems of circulation" are concerned with this moving about on the floor, or on several floors, and the com-

munications between them, if there are several. Good circulation is such an arrangement of the parts of a building that the users of it can get from one place to another with the least trouble of body and mind. This question of good circulation is one of the most important factors in the development of the floor plan, and it is with the plan that the architect starts his series of studies. He plans the floor before everything else. A house that has not been properly planned, or has not been planned at all, is full of physical waste and mental confusion for the people who live in it. Sometimes we see a well-planned house spoiled by a bad arrangement of furniture. A person who has no sense of circulation seems unable to imagine that if he leaves a box in the passage-way, someone will trip over it when the lights are off, or that the washing machine wedged behind the kitchen door will block anyone who tries to open it.

Good planning not only means that the indoor pathways are sufficient for the bodies that are to pass over them, but also that they should *seem* to be so. Appearance should be a reflection of essence. In the arrangement of stairs, for example, it is essential that there should be plenty of head room. There should be no possibility of a tall man bumping his head as he ascends into the stair well under the upper floor. But it is important also that he should not *feel as if* he could bump his head. Here is a concession to something higher than mere mechanics. The architect not only takes care of his patron's bodily needs, but does it with a gesture of courtesy, with consideration for his feelings. The designer of a roller-coaster works in just the opposite way. He lays his tracks so as to avoid actual collisions and derailments, but in such a way as to persuade his patrons that they are on the verge of disaster. But the home planner arranges his floor so that both the physical and emotional needs of the indwellers are satisfied. Their bodies are not bruised nor their minds confused.

THE WALLS. The floor separates the living space from what may be below it, but it is the walls that are the chief dividers of space from space. They are the barriers between outdoors and indoors, between the limitless and the limited, the outer and the domestic, a shell, that, in the case of a church, separates the holy place or fane from the pro-fane space around it. The walls should not only firmly divide this from that, but they should also appear to do so; and here, at least, the advice of the teacher of the old Beaux Arts School in Paris was good advice: *"Accuser les coins,"* strengthen and emphasize the corners, for the corners are the points of strength of a wall, buttressing each other, and helping each other to resist the thrust of roof rafters or roof vaulting.

If the essential function of a wall is the protection of an inner space and its separation from an outer, and if the corners are its chief expression of permanence and strength, then certain contemporary building practices seem questionable. It is obvious that a corner which is all window can stand up, for we see it there in the act of so standing. But the fact that we can do things that our ancestors could not do is not in itself a sufficient reason for doing them. Although exceptional circumstances, of course, might justify a disregard of a normal gesture, I think that architectural courtesy demands that the corner should not only *be* strong but *seem* strong. And so also with the wall that is all window. It fails to give the full effect of a wall because it fails to give the protection that a wall should give. It suggests a sort of architectural nudism. And so, too, with hanging walls which modern engineering can achieve, and which have been used even in churches. Do they really induce the state of mind which church walls should induce? Are they not really tricks of engineering, bits of spectacular virtuosity, and as weak as any other example of "showing off"? The architect's job is surely to strengthen the effect of what is already

good, not to deny it. Stones should be stoney, chisel work glyptic, and walls should be mural. To deny the integrity of architectural realities is to make one's building unreal.

All this applies as well to the treatment of the insides of walls. Mirrors that are placed to deceive one into thinking that the wall on which they are hung is not there, wall paintings that by linear and atmospheric perspective deny rather than glorify the surfaces on which they are painted, even such hoaxes as elaborately contrived false perspectives that make a distance look longer than it is when seen one way, and shorter than it is when seen the other — all these tricks fail because a wall is a certain kind of a thing, a bundle of special facts, the effects of particular causes, and to flout these facts and causes, no matter how ingeniously, is to undermine the wall's power to evoke our respect and admiration.

THE ROOF. The floor separates the indoors from what is below, the walls protect it from the four winds, and the roof defends it from the sky. The enclosure of the dwelling space is not complete until it has been ceiled or roofed. In a small walled garden we may feel "at home," but we do not feel "indoors." We are protected neither from cold, rain and snow which are the inimical forms weather takes in the north, nor from heat and sunstroke which are the enemies in the south. We find the steepest roofs in most northern countries, and a gradual flattening of the angle as we move south, until in the hottest and dryest climates we have roofs perfectly flat. It was on the flat roofs of the Egyptian temples that the science of astronomy was born, where a large and level stone platform, raised high in the air, was an ideal place for the observations and calculations of the astrologer priests. In Greece and Italy we get the low pitched roof which the Renaissance has made so familiar. In France the pitch steepens, and it is steepest of all in the Gothic of northern Germany and Scandinavia.

In the northern United States where snow and rain is a greater problem than heat and the need of catching water, the traditional roof pitches seem justified. They not only shed snow and rain, but make a stronger span with shorter timbers. We know that roofs that are almost flat can, in these days, be made firm and tight, and these may be suitable for strictly utilitarian buildings with no architectural pretensions. But if the roof is not only to *be* but to *seem to be* a protection, the fact that we *can* make such roofs does not seem a sufficient reason for doing so on buildings of importance. For too many generations we have associated the peak, the ridge and the falling planes with comfort and with achievement to sacrifice these associations where we can afford not to do so. The great roof of the north is like a huge hen sitting on her chicks, and for us of the north it has a similar meaning.

The rafters of a roof appear in medieval heraldry in the chevron, a device shaped like an inverted V, which denoted a special kind of honor. Guillim writes that the chevron "is resembled to a pair of *Barge Couples* or *Rafters,* such as *Carpenters* doe set on the highest part of the house, for the bearing of the roof thereof; and *betokeneth* the atchieving of some business of moment, or the finishing of some chargeable or memorable work."[1]

WHATEVER we may think of such medieval fancies, it is a fact that the ridge board of a roof is the element in which the whole construction culminates, and which represents the highest level to which the builders have climbed. It is this ridge board that unifies all the other parts, and which has unification as its purpose. To this unification all the rafters incline, toward it they lean, and upon it they rest. Even more strikingly true is this with the apex of a peaked

roof, where the house finds its summit and achieves its unification in a single point.

THE DOOR. By the floor, the roof and the walls the living space is shut off from earth, sky and the four winds. But if the shell were impassable, if there were no way through any of these barriers, then it would not be a living space. It would be a space for dead people — a tomb — and that is exactly what a tomb is, a little stone house with a locked door and no windows. Until the day of Judgment the dead will need no door, nor need they any window.

So a door is a part of a wall where a decision is possible as to whether it shall or shall not be a denial of the wall. If the door is shut and locked, then it is part of the wall, part of the barrier. But it may be unlocked, unlatched, swung open and entered, and in this case the barrier is broken, the defence has been breached, a way through found, and a link of connection has been forged between the large space outside and the small space inside. So the door is essential both to the establishment of the indoor space, and also to the making of that space available and habitable. As one of the most important elements in the building, it should have an appearance of importance which should match its reality of importance.

Not long ago I visited a small country church where this last point had been overlooked by the architect. The main door was of good proportions, large enough for its purpose and well placed on the main axis of the front elevation. But except for the visibility of the door knob, it was difficult to see where the door was. The door had no casing, the hinges did not show, there was no differentiation of material or treatment which might tell us where it was, or that it was considered of any importance. To make matters worse, a painter had been employed to supply a certain religious richness of effect to the building, and he had covered the façade with large drawings of young women and children gazing heavenward. As these were painted as much on the door as on the wall surrounding it, the identity and position of the main portal was still further obscured. The door was there, right enough, well constructed, adequate in size, proportion and position, but it failed to *seem* to be there.

THE WINDOW. The window is the other exception to the wall. It is concerned not with human egress and ingress, but with the passage of sun and air. Through this part of the wall, light may or may not enter, and by it as is shown by its etymology (wind eye, wind hole) air too may either be admitted or excluded. In southern countries, and in hot weather anywhere, windows are arranged to let in the air and keep out the light. This can be accomplished with louvres. In northern countries, and wherever it is cold, the arrangement is just the opposite, the air being kept out and the light invited in, and glass makes this possible.

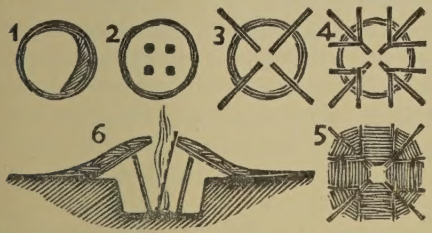
A glazed "wind-eye," especially when it faces south, lets in the warming rays of the sun and keeps out wintry blasts. Glass is a peculiar material. It transmits light, but also bends it. Prisms and lenses are made of it. It looks best when it looks "glassy," when it is clear, crystalline, vitreous, breaking up and playing with the light as prisms and lenses can. Light is dishonored when it shines through muddy colored glass, and it is dishonored also when the surfaces it shines on and is reflected from, are painted in dull and inharmonious hues. Years ago, as a very young man, working in a stained glass shop, I remember repeating to myself the words from Bunthorne's confession: "I do not care for dirty greens, by any means."[2]

What is true of the purity of the sunlight that illumines space is as true of the purity of the air that fills it. An indoors must borrow from the outdoors what light it needs, and from the outdoors also comes the fresh air. This clean, pure and fresh air

cannot be allowed to get foul or musty. There are problems here, but they can be solved, and must be solved if we are to achieve sweetness as well as light.

THE HEARTH. The discovery of the uses of fire, and later of how to produce fire at will, are among the most important points in the technical development of mankind. Fire gives light when the sun has set and is thus a protection against marauding beasts, and against night dangers and night terrors of many kinds. When the sun is low in winter, fire gives warmth. With fire we can cook our food, and make drinkable water that unboiled would be poisonous. Grouped around a fire, people experience relaxation, comfort and an especial kind of unity. Fire in the midst of a dwelling space is like the sun in space itself. Indeed it is a little domestic and domesticated sun, a household solar fire. The members of the family minister to it, breathe the breath of life into it, feed it, and it in turn ministers to and comforts them. It seems to be the focus of all the feelings that tend toward family solidarity. Indeed the word *focus* is the Latin for hearth.

In the primitive or archetypal house that I have in mind while describing these domestic elements, the fire-place, or hearth stone, is in the middle of the floor where the fire can radiate both light and heat to the best advantage, and where it can be most easily tended. It is impractical to use fuel, often hard to come by, for the heating of a wall, beyond which is the great outdoors. The central hearth is as far as possible from the walls.



And the central position also expresses the importance of the domestic sun. It is the center of family life, and so should also seem so. It is of equal, if not of the same, importance to a family with walls around them and a roof over their heads as to a family huddled around a campfire. That which is important radiates its meaning outwards, and receives in turn a recognition of the importance of that meaning from those around it. Height symbolizes importance, size symbolizes importance, but not as completely as being at the center of the area in which importance is recognized.

THE CHIMNEY. If the hearth stone typically occupies the center of the floor, then the smoke hole or chimney will naturally occupy the center of the roof. For the fire produces not only light and heat but also smoke, and the getting rid of this smoke as completely as possible, and with the least waste of heat, has always been a problem among primitive builders. It is not for nothing that some of our North Eastern Indians called March, when indoors had been a smokey place for months, the *sone eye moon.*

When white men settled New England they built houses that were essentially gothic in construction and conception. In England and Europe, the new shapes made fashionable by the Italian revival were everywhere in the 17th century; but here in the struggling American colonies they made no appearance until the 18th. The houses were framed in the medieval way with overhanging upper stories. The windows were arranged in mullioned groups. The roof pitch was high. And an especially characteristic feature was the great, central flaring chimney, the so-called "tulip chimney," which most of these houses were centered on. It was as if the builders had said: "This chimney is important, and we want

everyone to recognize its importance."

Indeed, this business of appearance and essence, of outside shape reflecting inner meaning, is the very business that we of the C.A.A. are concerned with. As Catholics we naturally do not question the essence of our faith, but as people interested in the arts we do very strongly question the appearance of that faith which we present to the eyes of the world. We feel mortified and guilty when we think about the artistic expression of our religion. We are ashamed of the products of Catholic commercialism, and we are equally ashamed of the products of Catholic aestheticism. The vulgarities that come from the shops are equalled by the inanities that come from too many studios. Otherwise right minded outsiders cannot be blamed for forming the opinions of us and our doctrines that we know they do indeed form. It is essential that we hold true doctrines, but it is not enough. We must also, as far as we are concerned with making them visible, give the truth an adequate visible expression. It is the task of our Association to try as far as possible to make the Church appear to be what indeed she is.

III. THE TRADITIONAL ANALOGUES

SPACE. What I have said so far about the seven domestic elements: floor, walls, roof, door, window, hearth and chimney — would hardly be denied by any architect, no matter how secular his view. It is his job to consider these elements from the points of view of function, and of the stimulation of emotions appropriate to the various functions. He is trained to do just this, and if he is well trained he can do it well.

But because man is a clever and sensitive animal, we are not to assume that he is only a clever and sensitive animal, and the traditional architect goes on from the point we have now reached to architectural ideas that seem to him more worthy of his full humanity. For it is part of man's nature to see, to value, and to want to express analogies which consist in the working of common principles in various contexts. And no animal except man, no matter how clever and sensitive he may be, is able to pierce down far enough into the roots of things to do this. The seeing of true analogies is a specifically human achievement.

Until quite recently there has been little agreement as to the time of the creation of the universe, that moment before which matter and force and space and time *were not,* and after which the creatures *were.* But the creation is a subject which has always interested mankind, and seems to have particularly fascinated our primitive forebears. There is a whole library of "creation myths," recorded by the scholars of folk lore and the anthropologists. However grotesque many of his notions of creation may have been, we must give primitive man credit for an intense curiosity as to how mankind and the cosmos came to be. And his interest did not stop there. We have every reason to believe that he tried to do something about his beliefs. All primitives that have reached a house building level of technical culture have shown a religious desire to emulate the Creator in their building, and to fashion their family dwelling as far as possible on the pattern which God followed in making the cosmos to be the habitation of the whole human race. They see and express the analogy between God's making of the universe, and their own making of huts. Such an expression, no matter how humble the hut, marks an advance over secular building, since it carries the operation a step beyond the purely material, into a region that is clearly intellectual.

THE FLOOR. The floor of the little domestic space is the analogue of the earth, thought of in primitive times as flat. Some types of primitives, notably the "higher hunters," conceived of this flat earth as circular, and

accordingly they built for millennia, and still build, their houses either with round or oval floor plans. The primitive agriculturalists, on the other hand, whose way of life led them to see the importance of the four seasons and the four cardinal points, conceived the floor of the universe as square, and always built square or oblong plans with strong corners.

But to all primitive types the flat surface of the earth meant *extension,* something that stretches off and away. Except for the sedentary villages of the gardening cultures, this extension was the scene of endless wandering, perpetual seeking, only occasional finding. This wearisome journeying, this endless bearing of burdens was the lot of mankind, and the floor of the cosmos was criss-crossed with his footsteps and his paths. Here again he must have seen the analogy between his earthly life and what remained to him from the primordial revelation of the doctrine of man's ultimate goal and his longing for journey's end and the final laying down of burdens was given depth and meaning.

The old rite in the consecration of a Christian church, when the bishop writes in sprinkled ashes across the floor the Greek and Roman alphabets with the butt of his crozier from corner to corner, expresses the analogy between the floor and the habitable surface of the earth. A medieval Benedictine explains the ceremony thus: "The letters which are written on the ground signify the teachings of the Church, and the four corners of the basilica signify the corners of the world to which these teachings reach out."[3]

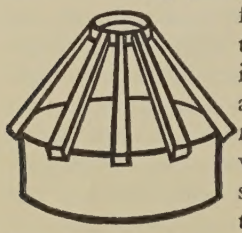
THE WALLS. The practice of building houses with round walls still persists among the primitives of Africa, and elsewhere where there is a dominance of venatorial ideas of cosmology, but in all the great civilizations of Europe and Asia for millennia, walls have, in general, been built four square. This is partly the result of the convenience of the 90° angle, but chiefly it is due to the dominance of the idea of a four square universe in all the ancient civilizations that stem from the archaic culture, from Egypt to China. In all these civilizations — in Mesopotamia, Persia, India and the far East — we find that the squareness of the universe and the consequent squareness of empires, cities, temples and dwelling houses is taken for granted, and that a simple pattern known as that of the *quinary system,* a pattern of a dominant center of four ancillary supporters or commentators, is repeated endlessly in the design of artificial things.[4]

In architecture this quinary pattern shows itself as a central mass and four strong corners, but human architecture was thought of merely as a reflection of heavenly things. The Chinese emperor's first duty was the publication of the calendar which was the relating of the numbers of Heaven to the numbers of earth. The sky was divided into a central "palace" where the immovable polar star had his throne, and into four ancillary "palaces," the four segments of the ecliptic zone, each one associated with one of the seasons of the year, the times of the day and the points of the compass. Such conceptions, coming down to us chiefly through the civilizations of Israel, Greece and Rome, have had a powerful effect on our architectural ideas, and especially upon our ideas of the importance of the right angle, of walls and corners and the foundation stones that both mark and support corners.

We find this conviction of the importance of walls today in the legislation of the Church regarding execration. If the roof of a consecrated church falls in, it can be repaired and the church is still consecrated. If the floor falls through, the building still has not lost its consecration. But if the walls fall, the church is technically execrated, and when they have been rebuilt the church must be consecrated anew. Part of the ceremony of consecration consists in the anointing of twelve crosses cut in the stone of the walls.[5]

THE ROOF. The roof of a building has always been thought of as analogous to the sky. We still use such expressions as the vault of heaven, the dome of the sky, the comparison being between dome on roof of the primitive house and the solid blue firmament or welkin which was what the sky was formerly thought to be. In the same way our word *ceiling* comes from the Latin *caelum,* heaven, and its French derivative *ceil.* In all these languages, French, Italian and Spanish, a single word — *ceil* or *cielo* — means at once heaven, sky, canopy and ceiling.

Primitive roofs were supported in a variety of ways, the commonest being by means of long pieces of wood radiating from the center. If the smoke hole was in its typical position at the summit of the roof, then these wooden beams or shafts radiated from the framework of that hole. As this was the source of daylight for the dwellers below, it was natural that it became the domestic analogue of the sun itself, and that the wooden beams that radiated from it should come to stand for radiating beams of light. It is noteworthy that our modern words *beam* and *shaft* still carry a double meaning, standing on the one hand for long, narrow pieces of wood, and on the other for long and narrow rays of light. These analogies were highly developed but cannot be more than mentioned here. Why were Apollo, god of the sun, and Diana, goddess of the moon, conceived of as archers? Why did kings and emperors who claimed solar attributes express these in feats of archery? Why was the bow the specifically royal weapon? Why was Dan Cupid, god of love, equipped with the bow? When we look up on a cloudy afternoon and see the great beams of light falling to earth from a sun hidden in clouds, we are looking at what our ancestors saw as the under side of that tremendous heavenly roof.



The famous Egyptian pyramid was an enormous stone roof, and symbolized the sky. At its apex was "a magnificent pyramidal block of polished granite" which J. H. Breasted calls "the greatest of solar symbols."[6] This is not the place for a discussion of the cope stone of the pyramid as the architectural type which the Psalmist had in mind when he wrote "The very stone which the builders rejected has become the chief stone at the corner,"[7] but the arguments (including Indian parallels) seem to me quite conclusive, and I will give references which those interested may consult.[8] To anyone who knows that the peak of a roof stood for the sun, and that the sun was a symbol of God, the conclusion will not seem far-fetched.

THE DOOR. As the wall is essentially a division between this space and that, the inner and the outer, the defended and the defenceless, and by extension between this time and that time, so the door provides the opportunity of surmounting and overriding these divisions. The door may be open or shut, and if it is shut it may or may not be locked. Psychologically, therefore, it stands for decision, for the action of the will in making choices, and not only the folk tales of our ancestors, but the novels of our own day are full of this symbolic use of doors. "Shall I knock or not?" "Shall I go in or stay out?" "What shall I find if I go through that door?" "If I go in, shall I be able to get out again?" It would be hard to find a story that did not make some dramatic use of this symbol.

As a time-symbol, the door has had special importance as the link connecting temporally divided worlds, this earthly and that heavenly life. It thus has come to stand for the death of the body, and for the new life of the soul. As a further development it becomes associated with purification, and

with the preparation of the soul for its great passage.

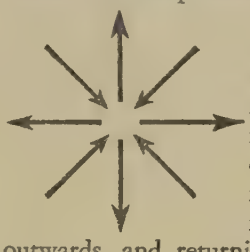
Many ancient temples were hardly more than great gates. In Egypt and in China, and later in Rome, we find great symbolic doorways standing without walls, the walls omitted as things taken for granted. Of such the Roman triumphal arch, through which originally the legions marched in a rite of purification and preparation for death, is a familiar example. The north European lych gate, surviving in Christian times, speaks to us of the ancient pagan connection between doorways and death.

THE WINDOW. As the door is by analogy the connecting link between the temporal and eternal worlds, the gate way of death and the way into life, so the window is a connecting link between these two worlds, not for souls, but for the passage of illumination and of inspiration for souls. The sun and the air, ancient names for God, make use of windows for the benefit of those within the walls of this present life. Through windows the sun, which Dante acclaimed as the best symbol for God among all creatures,[9] and the wind — moving air, breath of life, *pneuma, spiritus* — aid us to see and to breathe.

The writings of the philosophers, ancient and modern, are full of the symbolism of light, Plato perhaps supremely among the pagans, and St. Bonaventure among Christians. Plato's famous Myth of the Cave is a highly complicated working out of the implications of an analogical idea. Sight bears the same relation to bodies, said Plato, that understanding does to souls. As the sun enables our material eyes to see colors, so the grace of God enables our understandings to perceive virtues. St. Bonaventure in his famous treatise *On Light* develops the implications of the analogy still further giving them their Christian fulfillment.

These analogies lie deep in our racial consciousness, so deep that we tend to take them for granted without much thought. The sunlight and the fresh air are creatures of the outdoors, but they cannot be excluded from the indoors if life is to be lived there. Dusty shadows and musty smells are poor symbols of the open sky of heaven.

THE HEARTH. As there is an ancient and obvious analogy between light, truth and knowledge, so there is an equally obvious and ancient analogy between warmth, goodness and love. We have seen that the hearth is the literal and practical source of family warmth and comfort, and it is therefore to be expected that it should become an architectural symbol for goodness and the radiation of love. Whether or not we appreciate the appropriateness of such a symbol, it is a fact that it is a reality in our ancestral consciousness, and that it comes out continually in the literary and architectural expressions of our race. At



the center of the family house is the fire, cared for by its members and radiating comfort. At the center of the family is love, love radiating from the center outwards, and returning again from the periphery to the center.

In pre-Christian times, both among pagan peoples and among the Jews, it was but a short step from the sacred family hearth stone and its fire to the public hearth stone or altar where sacrifices were offered for people in general. Public sacrifice was the answer to the problem of "What can we give to God, or to the gods, to show our thankfulness for all the good things we have received?" So the destruction, usually by fire, of some good thing was the way chosen from time immemorial for showing public gratitude to Divinity.

It was thus that smoke became associated with prayer and thanksgiving. In earliest China the "accession of a new Emperor and all important events in the

empire were duly notified to Heaven by means of the smoke of a big fire lit on the top of a high mountain."[10] The addition of sweet smelling gums to the fire provides the smoke of incense.

THE CHIMNEY. In ancient Greece and elsewhere it was at first the custom to sacrifice in the open air, and when temples were built they were apt to be hypaethral, or open to the sky above the altar. The idea was obvious, that nothing built by man's hand should intervene between the worshipper at his altar and the clear heavens above.

This hypaethral opening survives in the oculus or eye with which we still pierce the summits of our domes, a round hole with a little cupola or lantern built over it. Just as the Mandar Indians are depicted sitting around the smoke hole on the earth-covered dome of their house, so Plato wrote of the gods dwelling in empyrean light on the outside of the firmament and beyond the sun. The parallelism is exact. The ancient Roman domed temple with its oculus and lantern was thus on the one hand an enlarged and sophisticated version of the primeval but of savage ancestors, on the other it was a little model of the cosmos. In this model the lantern represented the palace of the heaven dwellers, above the sky and behind the sun.

The canonical rule which forbids the placing of living apartments above the sanctuary of a church or chapel[11] seems to based on the same principle — that no objects or activities of an especially mundane nature should block the integrity of the axis that rises from a Christian altar to the zenith.

IV. CHRISTIAN FULFILLMENTS

I come now to the Christian consummation of all these ancient ideas. Christ, the Light that enlightens every man born into the world, came not to destroy but to fulfill. The old analogies to which he is to give a new meaning are partly memories of the primordial revelation, distorted and corrupted by the forgetfulness and misunderstandings of millennia, partly derived from natural common sense, and partly from special divine revelations. But whatever truths they possessed, Jew and pagan alike, were from the same source, from the Holy Spirit himself, for Truth, indeed, has no other.

In this world of religious corruptions, of pagan cosmologies and their architectural expressions, just how did Christ complete and fulfill the truths, many or few, that were already held?

Most men were still obsessed with the ancient idea of life as a journey, as a path wandering here and there over the extension of the world, of a toilsome bearing of burdens. And the questions that arose concerning this weary journeying were still unanswered. Where do we come from? Whither are we toiling? What is the reason for this painful wayfaring? Christ comes with the answer: "I am the Way . . . nobody can come to the Father except through me."[12] And again, as to the origin and destination of this way: "I am *Alpha,* I am *Omega,* the beginning of all things and their end, says the Lord God, he who is, and ever was, and is still to come, the Almighty."[13]

The temple walls, which both separate and connect this present world from the next, the especially Egyptian idea of the temple as the intermediary between God and man, with this ancient idea also he identified himself. To the Jews he said: "Destroy this temple and in three days I will raise it up again."[14]

With the roof also he appealed to traditions well known to learned men, to Jewish scholars familiar with the Psalms as well as to Indian sages familiar with the Vedas. It is as if he had said: "You know those old legends about the cope stone, the crown of the edifice, which the builders refused to recognize and to set in its true

I AM THE DOOR

A MAN WILL FIND SALVATION IF HE MAKES HIS WAY IN THROUGH ME. HE WILL COME AND GO AT WILL, AND FIND PASTURE. THE THIEF COMES TO STEAL, TO SLAUGHTER, TO DESTROY. I HAVE COME SO THAT THEY MAY HAVE LIFE AND HAVE IT MORE ABUNDANTLY. *St. John X, 9-10*

place. You know those old stories; well, I

will tell you something new. *I* am that stone rejected. It is I who have been unrecognized and denied by the men especially entrusted with the building of the temple."

And so also it was with the door. Door symbolism was a commonplace not only throughout the Mediterranian world, but throughout Asia. What was new was the claim of this man Jesus to *be* that door.

"Believe me," he said, "it is I who am the door of the sheepfold."[15] And again, "I am the door; a man will find salvation if he makes his way through me."[16]

And so, too, with light that has everywhere been a symbol of Divinity. Throughout the ancient world almost every temple was oriented toward the sunrise or the rising of some lesser star on a particular day. Christ assumed knowledge of this when he said: "I am the light of the world . . . the light which is life."[17] And again: "I am the world's light."[18]

And so, finally, with the altar, the stone of sacrifice and of love. For "God is Love, and love can only express itself in sacrifice."[19] The two St. Johns are our witnesses, the Evangelist crying out: "I saw . . . a Lamb standing upright, yet slain (as I thought) in sacrifice."[20] And, "The Lamb slain in sacrifice ever since the world was made."[21] And the Baptist: "Look, this is the Lamb of God; look, this is he who takes away the sin of the world."[22]

V. CONCLUSION

What practical value have these considerations for the architect and his patron? There are many, but I will mention only these. First, we will have no true architecture until we have whole-heartedly and with determination given up "the styles." "The styles" are combinations of shapes which were right for the complexes of conditions that caused them. But we are not Byzantine emperors, nor Gothic guildsmen, nor Italian Prince Bishops. The shapes that lived for them are dead in our copying hands. By refusing to use dead ornament on our buildings we will rise at least to the level of the Bauhaus.

But we must not stop there. For the shapes we have given up we must substitute ideas, and these ideas must be important and they must be clear. They must have to do with man's place in the universe, and with his relationship to God. And they must not only be religious ideas but they must be specifically Christian. As Rudolf Schwarz has said: "To build a Christian church is to retell the life of Christ in stone."[23] The materialization of such ideas will afford all the "ornament" the building needs. It will be organic and alive, integrated with itself as all living things are, cheerful and infinitely various. There will be no contradiction by one part of another, for all parts will have been seen as parts of a whole in a single image. And, please God, there will be no contradiction of true doctrine by artifacts whose only excuse for being is to proclaim and expound true doctrines.

The floor will be so planned that the people can proceed with dignity as their part of the liturgy allows. Those processions which were once so important a part of worship will once again be possible. No more will a static development of floor space encourage a static and inattentive

congregation. So the *ways* of this particular church will express for us, and help us to walk in, the Way which Christ tells us he himself is.

Within those walls we will instinctively feel that we are bound by a *sacred* enclosure, that those walls are a boundary between worlds, and we can cry out with Jacob: "Why, this is the Lord's dwelling-place. . . . What a fearsome place this is! . . . This can be nothing other than the house of God; this is the gate of heaven."[24]

We regard the door. " I have set before thee an open door, there is no shutting it."[25] No shutting it unless we shut it ourselves by refusing to walk in it. For this Door has been given us either for our salvation or for our downfall. It is in our choice, and according to the set of our wills, whether one day we will find it open, or shut and bolted.

We look up at the roof and at the windows. The clear light of day is broken by the glass through which it passes, but is not muddied with drab and dirty colors. The windows send us down good light, colors clear and clean, fresh and gracious smells. There is no contradiction of the Sun of Justice and of the Gale of the Spirit in his own temple. We see the strong sloping lines of the rafters and understand better than ever before that "whatever gifts are worth having, whatever endowments are perfect of their kind, these come down to use from above; they are sent down by the Father of all that gives light."[26]

And finally, the altar. I speak as a layman and with no authority other than that of any layman who loves his Holy Mother and hates the unseemliness of the garment that for so long she has been forced to wear. If God is the living and life-giving center of all things — his center everywhere, his periphery nowhere — why should not the altar of his love express this centrality in the edifice built to mirror his universal Church? Hearth stone and altar stone, focus of radiating warmth and focus of radiating love, do we express this as well as we can by pushing the altar far away into the small end of a rectangle? No matter what may have been done in the last thousand years, is it not a contradiction of general architectural tradition, as well as of common sense and of the earliest traditions of the Church, to put the altar anywhere but where it will be most available to those who gather to worship around it?

What I am advocating is original only in the sense of a return to origins. We need not look back into history so very far to find a reasonable and reasoned use of the forms which in our day have become so corrupted. It is the growing secularism of the last five centuries that has ruined our artistic heritage, and clothed our Mother in the tawdry rags she wears. A century or two do not establish a tradition. The artistic practices of many centuries may be clean contrary to the main traditional stream. The blunders and shams that afflict our time must be seen for what they are, and if, to achieve this vision, we must delve not only into history but into pre-history and proto-history, by all means let us do so. Once we are convinced, unshakably convinced, that the architect's task is today, as it has always been, one of signification rather than of prettification, our feet will be on a road that may lead us to a real school of sacred architecture.

NOTES AND REFERENCES

[1]John Quillim, *A Display of Heraldrie* (London, 1660), p. 68.

[2]W. S. Gilbert, *Patience, or Bunthorne's Bride.*

[3]Remigius, Monk of St. Germain D'Auxere, Vol. 131, Col. 851: *"Ac primum sciendum est quod quatuor anguli basilicae quatuor designent mundi plagas, ad quas pervenit doctrina ec-*

clesiastica quae per literas significantur in terra descriptas."

[4]Léopold De Saussure, *Le Cadre Astronomique des Visions de L'Apocalypse,* and *La Cosmologie Religieuse, en Chine, Dans L'Iran et Chez Les Prophètes Hébreux.*

[5]H. E. Collins, *The Church Edifice and Its Appointments,* p. 29.

[6]J. H. Breasted, *Dawn of Conscience* (New York: Scribners, 1947), p. 57.

[7]Psalm CXVII.

[8]A. G. Carey, "Elements of Sacred Architecture, IV," *Catholic Art Quarterly,* XII, 2, pp. 89-91.

A. K. Coomaraswamy, "Eckstein," *Speculum,* XIV, 1939, pp. 66-72. Also, "Symbolism of the Dome," *The Indian Historical Quarterly,* XIV, 1, 1938, pp. 1-56.

[9]Dante, Convito, III, 12.

[10]J. Mullie and J. M. Martin, *The Religions of China and Japan* (London: Catholic Truth Society), p. 2.

[11]Collins, *op. cit.,* p. 6.

[12]John, XIV, 6.

[13]Apocalypse I, 8.

[14]John II, 19.

[15]John X, 7.

[16]John X, 9.

[17]John VIII, 12.

[18]John IX, 5.

[19]Leo XIII, *Annum Sacrum.*

[20]Apocalypse V, 6.

[21]Apocalyse XIII, 8.

[22]John I, 29.

[23]Rudolf Schwarz, *Vom Bau der Kirche* (Heidelberg), 1947.

[24]Genesis XXVIII, 16-17.

[25]Apocalypse III, 8.

[26]James I, 17.

ARS SINE SCIENTIA NIHIL

Just ten years ago when this article was first reprinted, our editor, the Rev. Dunstan Tucker, O.S.B. wrote: "We feel privileged in giving the work of one of the world's finest scholars to C.A.Q. *readers. They will be increasingly enriched after a second, third and even a fifth reading." The passage of a decade makes the reading no less enriching, but we have taken the liberty of still further editing the original text. We can only justify such editorial boldness by an appeal to the text itself, which insists that the use of words is of greater importance than the particular arrangement invented by their author; that doctrine, in brief, is weightier than art.*

By Ananda Coomaraswamy

Ars Sine Scientia Nihil. These words of the Parisian master Jean Mignot, enunciated in connection with the building of the Cathedral of Milan in 1398, were his answer to an opinion then beginning to take shape, that *scientia est unum et ars aliud.* Others had already begun to think, as we now think, of houses, and even of God's house, in terms of construction and effect only, but for Mignot the rhetoric of building still involved a truth to be expressed in the work itself. Mignot's *scientia* cannot have meant simply engineering, for in that case his words would have been a truism and no one would have questioned them. In those days engineering would have been called an art and not a science, it would have been included in the *recta ratio factibilium,* by which we know how things can and should be made. His *scientia* must therefore have had to do with the *ratio,* the reason, theme, content or burden *(gravitas)* of the work to be done, rather than with its functioning, or with the aesthetic satisfactions it might provide. Art alone was not enough, but *sine scientia — nihil.*

We have the homologous statement of Dante in connection with poetry. Referring to his *Commedia* he writes that "the whole work was undertaken not for a speculative but for a practical end. . . . The purpose of the whole is to remove those who are living in this life from the

state of wretchedness, and to lead them to the state of blessedness."[1] This is closely paralleled by an Indian text: "This poem, pregnant with the burden of liberation, has been composed by me in the poetic manner, not for the sake of giving pleasure, but for the sake of giving peace."[2] Giselbertus, sculptor of the Last Judgment at Autun, does not ask us to consider his arrangement of masses, or to admire his skill in the use of tools, but directs us to his theme, of which he says in the inscription: *Terreat his terror quos terreus alligat error.* "Let this terror affright those whom terrestrial error holds in bondage."

And so, too, for music. In Guido d'Arezzo's lines on the distinction between the mere musical virtuoso or musicologist and the true singer, he means by *usus* just what Dante means by "practical end."

> *Musicorum et cantorum magna est distancia:*
> *Isti dicunt, illi sciunt quae componit musica.*
> *Nam qui canit quod non sapit, diffinitur bestia;*
> *Bestia non, qui non canit arte, sed usu;*
> *Non verum facit ars cantorem, sed documentum.*

That is, "Between the mere songsters and the true singers the difference is vast: the former vocalize but the latter understand the music's composition. He who sings of what he savors not, is termed a 'brute'; not 'brute' is he who sings, not merely artfully, but *usefully.* It is not art alone, but the theme, that makes the singer."

The thought is like St. Augustine's: "not to enjoy what we should use."[3] Pleasure indeed perfects the operation, but is not its end. And it is like Plato's for whom the Muses are given to us "that we may use them intellectually (METÀ NOU)[4] not as a source of irrational pleasure (EPH HEDONÊN ÁLOGON), but as an aid to the circling of the soul within us, of which the harmony was lost at birth, to help in restoring it to order and concord with itself."[5]

The words *sciunt quae componit musica* are reminiscent of Quintillian's *Docti rationem componendi intelligunt, etiam indocti voluptatem,*[6] and these are an abbreviation of Plato who says that from the composition of sharp and deep sounds there results "pleasure to the unintelligent, but to the intelligent that delight that is occasioned by the imitation of the divine harmony realized in mortal motions."[7] Plato's delight (EUPHROSYNE), with its festal connotation,[8] corresponds to Guido's verb *sapit,* as in *sapientia,* which St. Thomas Aquinas has defined as *scientia cum amore.* This delight is, in fact, the "feast of reason."

To one who plays his instrument with art *and* wisdom, it will teach him such things as grace the mind; but to one who questions his instrument ignorantly and violently, it will only babble.[9]

That art is not enough recalls Plato's saying that, if poetry is to amount to anything, not only art but also inspiration is necessary. Mignot's *scientia* and Guido's *documentum* are the same as Dante's *dottrina* at which, and not at his art, he asks us to marvel.[11] And that *dottrina* is not his own, but what "Amor *(Sanctus Spiritus)* dictates within me."[12] It is not the poet but "God himself that speaks."[13] And it is not fantasy but truth, for *Omne verum, a quocumque dicitur, est a Spiritu Sancto.*[14] *Cathedram habet in caelo qui intus corda docet."*[15]

The normal and worldwide view of art has been "to make the primordial truths intelligible, to make the unheard audible, to enunciate the primordial word — such is the task of art, or it is not art,"[16] not art, but because without *scientia,* nothing. Mignot's conception of architecture, Guido's of music and Dante's of poetry underlie the art, and notably the ornament, of all other peoples and ages than our own — for whose art it has been proudly claimed that it is "unintelligible."[17] Our private (IDIOTIKÓS) and sentimental (PATHETIKÓS) contrary heresy[18] which makes works of art an essentially sensa-

tional experience,[19] is stated in the very word "aesthetics," AISTHESIS being nothing but the biological "irritability" that human beings share with plants and animals. The American Indian cannot understand how we "can like his songs and not share their spiritual content."[20]

We are, indeed, just what Plato called "lovers of fine colors and sounds and all that art makes of these things that have so little to do with the nature of the beautiful itself."[21] The truth remains, that "Art is an intellectual virtue." Beauty has to do with cognition."[22] *Ars sine scientia nihil.*

NOTES AND REFERENCES

[1]Letter to *Can. Grande,* 15, 16.

[2]Asvaghosa's colophon to the *Saundarananda.*

[3]*De Doctrina Christiana.* Lib. I, IV, 4.

[4]The shifting of our interest from pleasure to significance involves what is, in fact, a *metánoia,* which can be taken to mean either a 'change of mind' or a turning away from mindless sensibility to 'Mind' itself. *Cf.* "On Being in One's Right Mind" in *Review of Religion,* Nov. 1942.

[5]*Timaeus* 47 D. Cf. 90 D.

[6]IX, 4, 116.

[7]*Timaeus* 80 B.

[8]*Cf.* Homeric Hymns IV, 482.

[9]*Ibid.,* 483.

[10]*Phaedrus* 245 A.

[11]*Inferno* IX, 61.

[12]*Purgatorio,* XXIV, 52-53. "Count of me but as one who am the scribe of love; that, when he breathes, take up my pen, and, as he dictates, write."

[13]*Ion,* 534, 535.

[14]St. Ambrose on I Corinthians, 12,3.

[15]St. Augustine, *In epist. Joannis ad parthos.*

[16]Andrae, W., "Keramik in Dienste der Weisheit," in *Berichte de deutschen keramischen Gesellschaft,* XVII, Dec. 1936, p. 263.

[17]"It is inevitable that the artist should be unintelligible, because his sensitive nature, inspired by fascination, bewilderment and excitement, expresses itself in the profound and intuitive terms of ineffable wonder. We live in an age of unintelligibility, as every age must be that is so largely characterized by conflict, maladjustment and heterogeneity" (E. F. Rothschild); i.e., as another philosopher has expressed it, in a world of "impoverished reality."

[18]Heresy: view that we *prefer* to entertain.

[19]"It was a tremendous discovery — how to excite emotions for their own sake," Professor A. N. Whitehead, in *Religion in the Making,* quoted with approval by Herbert Read.

[20]Mary Austen in H. J. Spinden, *Fine Art and the American Indians,* 1931, p. 5. No more can we understand those for whom the Scriptures are mere "literature."

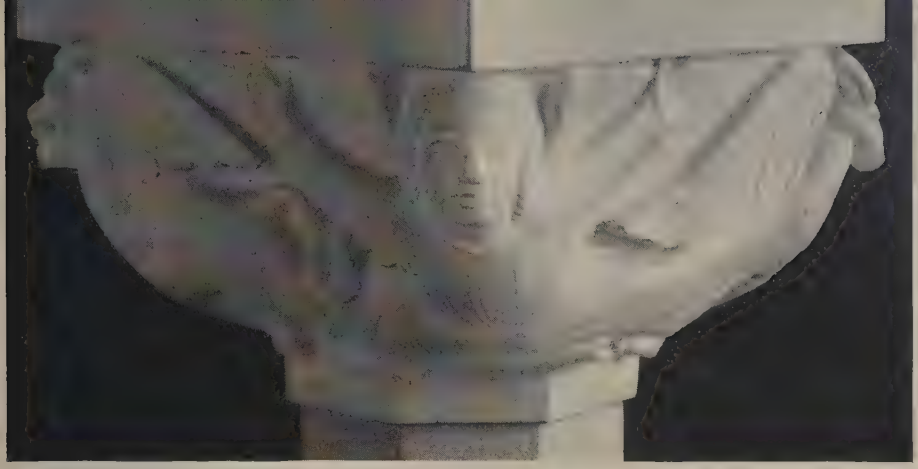
[21]*Republic,* 476 B.

[22]St. Thomas Aquinas, *Sum. Theol. I, 5,4, ad 1; I-II, 27, 1 ad 3;* and *57, 3,4.*

A EUCHARISTIC THRONE

The photographs reproduced opposite were taken recently at the Royal Academy of Arts, London, when an exhibition of contemporary sculpture was being held. It represents a small column carved in limestone, to be used for Eucharistic exposition in a Catholic church. The carver is Anthony Foster, who was for many years an assistant of Eric Gill until the latter's death. A word in explanation of the ornament may be of interest.

In the Holy of Holies in the Temple of Solomon, the Divine Presence was expressed by two great cherubs of carved olive wood, gilded and reaching half way to the ceiling. At that time the thrones of kings were often flanked by two lions, the presence of which marked the seat as a royal one. The cherubs of the Holy of Holies carried this idea much farther. They were not mere lions, but imaginary animals combining the body of the lion, for the attribute of power, with the wings of the eagle, for protectiveness, and the face of a man for intellect. The throne of God the Almighty, God the All-Merciful, and God the All-Knowing, was marked with these among his attributes. Such, so modern scholars tell us, was the *cherub* of the ancient Jews, probably derived from a somewhat similar *karob* of the Babylonians. As God has no body and no weight to support, the gigantic throne had no seat — just the two supporters, and for footstool the ark containing the most precious



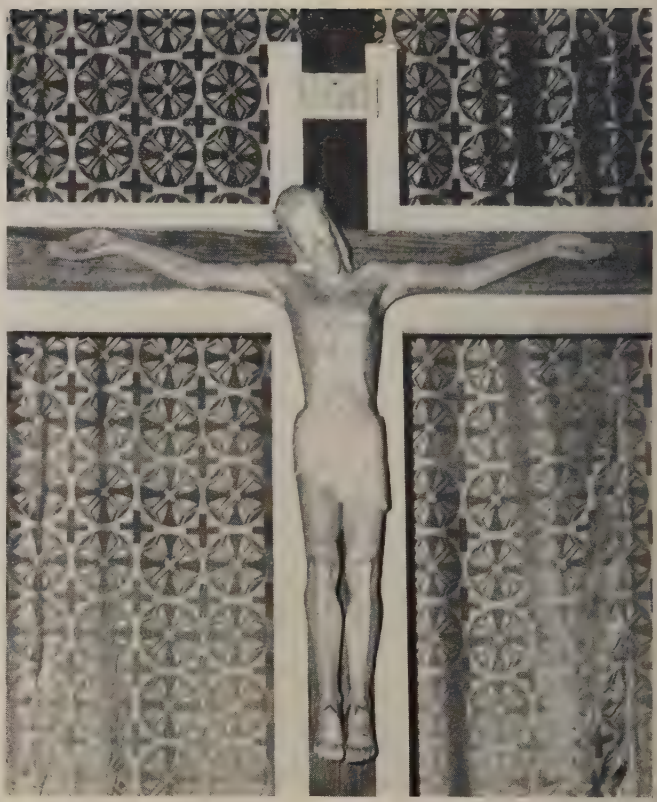
Courtesy, Royal Academy of Arts, Lon

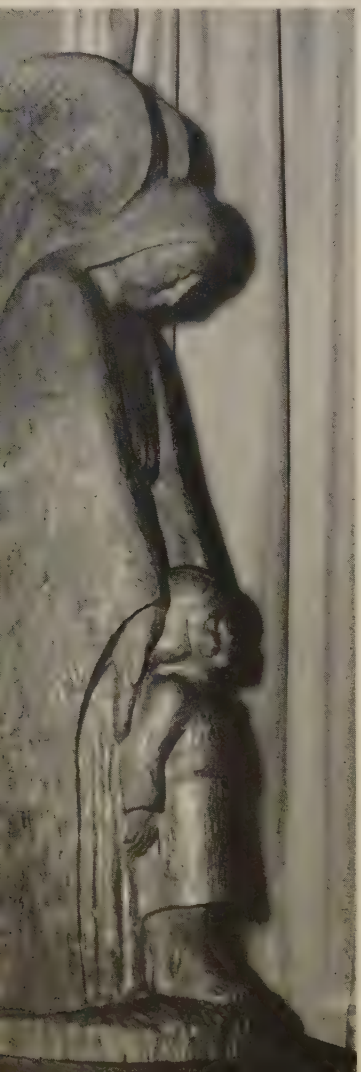
. limestone column, carved by Anthony Foster, to be sed for Eucharistic Exposition in a Catholic Church. *Above:* Detail of the capital. The supporters of the nrone are the Four Living Creatures of the Vision of zekiel.

etail of the base. The two symbolic figures have the ody of a lion for the attribute of power, the wings of e eagle, for protectiveness, and the face of a man for tellect.

STUDENT WORK

Margaret Bouchez, a student at the College of Mount St. Joseph - on - the - Ohio, made the three statues on this page. The Guardian Angel was carved from a wild cherry tree trunk, while the terra cotta Crucifix and the Fatima group were modeled directly in clay. This student work, as well as that on the opposite page, shows a sane, workmanlike and purposeful approach, free from sentimentality or exhibitionism.





Photograph: Christy-Shepherd

STUDENT WORK

Ada Korsakaite, a junior art major at Immaculate Heart College in Los Angeles, is twenty-one years old and came to this country four years ago, a displaced person from Lithuania. The medallions shown here (Angel Musician, Madonna, Multiplication of Loaves, and Two Fish) were made just before Christmas as a project in the ceramics class. A gallery in Beverly Hills and one in Los Angeles have been selling them as fast as she can make them. (Complete directions for making these will be published in the *Newsletter* of the College Committee.) The young artist, who is planning to be a secondary art teacher, has lately been commissioned to make a set of stations of the cross and a panel for the front of the altar in a small chapel. Because she is using the same technique as for the medallions, these will be available to other chapels.

Cross stitch embroidery by Adé de Be
Photograph courtesy of McCall Corpo

THE EARTH IS FULL OF THE MERCY OF THE LORD
ALLELUIA : ALLELUIA : ALLELUIA

I AM THE GOOD SHEPHERD
I KNOW MY SHEEP AND MINE KNOW ME

ALLELUIA : ALLELUIA

relics of the chosen race. It seems a pitiful example of the decrepitude of our imaginations that this noble Hebrew image has been so far forgotten, and that its place has been filled by the revolting little *putto* of the Italian Renaissance. The degeneration of Amon, the winged archer, pagan god of love, into the cupid of our sentimental valentines, is a similar, though less important, example of the degeneration of a once noble conception.

In the capital the lion, the eagle and the man reappear, but with the addition of the bull. Here the symbolism of another great image of the throne of God is borrowed, the supporters of the throne being the Four Living Creatures of the famous Vision of Ezekiel. The eyes which the seer of the vision describes, are represented by stars cut in the background behind the figures. The two groups are thus adaptations of two of the most majestic symbols for the greatness of God that have come down to us from the Old Law.

SEMINARIANS--NOVICES--COLLEGE STUDENTS--ART SCHOOL STUDENTS

STUDENT SECTION

CHRISTIAN ARTISTS OF TOMORROW

Catholic art students may well question themselves on their part in the serious problem of producing good religious objects of art for Catholic use. This thought should have been aroused in the minds of our students of art by the symposium "Artists — Patrons — Dealers" in our Christmas, 1952, issue.

One of the objectives of the College Committee of the C.A.A. is the formation of responsible religious artists who will supply artistic works worthy of the dignity and sacredness of our Faith, our churches and our sacraments. College art students as well as their instructors have reason to pause from time to time to see if this objective is being realized. They can seriously take to heart many of the comments and suggestions given in the symposium. It is the art students of today who will or will not carry on the true spirit of religious art. What promise have we in our young Catholic artists-to-be? Are our students producing works that embody the sound principles of goodness and truth? Are they discriminating, serious, thoughtful, and zealous for the work of the apostolate? Are the students in our art departments being nurtured in creativeness, right reason, selflessness and faith? Are their instructors fostering in them that "living power of the mind which marks them as truly *artists* because truly *human?*"

With these questions in mind, let us look at some pieces executed by student artists and see wherein they do or they do not measure up to the standards of Christian art.

COLLEGE COMMITTEE NEWS

The College Committee is continuing under the co-chairmanship of Sister Thomas, O.S.B., of St. Benedict College, St. Joseph, Minnesota and Sister Augusta, S.C., of Mount St. Joseph-on-the-Ohio.

Due to the uncertainty of headquarters, correspondence has lagged, but letters, information, suggestions, criticisms, and advice will be received and welcomed at the College of St. Benedict, St. Joseph, Minnesota.

The letter from the Pontifical College Josephinum, Worthington, Ohio, was answered in full in the February issue of the *Newsletter.* More of these letters are invited. It is only through these open discussions and frank exchanges of opinions

that all of us can clear our thoughts and strengthen our convictions. Do not hesitate to send in your disagreements or your agreements.

Excellent ceramic pieces were received from the Immaculate Heart College in Los Angeles, California, for the college traveling exhibition. They are reproduced in this issue together with other examples of student's work. Incidentally, all colleges and seminaries are invited to submit their best photographs of students' work for future issues. A step-by-step procedure for making the ceramic pendants is included in the January issue of the *Newsletter.* Do not fail to subscribe to the *Newsletter* because it supplements the Student Section of the *Quarterly;* it answers many of the questions brought up by students but not included here for lack of space.

College students preparing to be teachers, or those especially interested in the Catholic philosophy of art, read carefully the notices in this issue about the workshops at Catholic University in June. Some of our most enthusiastic and successful participants last year were college students. Plan to be with us in June.

C.U.--C.A.A. WORKSHOPS

The gratifying response to the 1952 *Workshop on Art in the Secondary School held at Catholic University in June, was convincing proof of the need of such a program of intensified study and work. Dr. Deferrari, Director of Workshops, has again invited the C.A.A. to co-operate with the University in planning and staffing the Workshop on the Art Program in the Catholic Secondary School, in June,* 1953. *This will be an expansion of the workshop held last year, and special study will be given to the Catholic philosophy of art as well as to technical problems that confront the teacher of art in the Catholic high school.*

In addition, the C.A.A. has been requested to organize a Workshop on Art in the Catholic Elementary Schools in which the special problems of the grade school teachers will be studied. Both workshops aim to provide an opportunity for Catholic teachers and supervisors to work, study and discuss their problems with people who have given such problems close study for many years.

The Workshops will extend over ten days from June 12 through June 24, 1953. The mornings will be given over to general conferences, one each morning, with ample time allotted for discussion. The seminars will be conducted during the afternoons. Members of the workshop may elect a single seminar only for undergraduate or graduate credit. The evenings will usually be left free for individual work connected with the seminars. Consultants will be available at stated times and places each day for consultation on the particular problems of the participants.

Applications for admission and a detailed program of the Workshops may be obtained by writing to Director of Workshops, The Catholic University of America, Washington 17, D. C. Early reservations and statements of your particular interests will enable the seminar directors to make provisions for your greatest possible benefit from the Workshops.

PROGRAM OF THE WORKSHOP ON THE ART PROGRAM IN THE CATHOLIC SECONDARY SCHOOL

Director of the Workshop: *Sister M. Augusta, S.C.,* Mount St. Joseph, Ohio

LECTURES

June 12: Plan and Purpose of the Workshop
Sister Augusta, S.C.
College of Mount St. Joseph, Mount St. Joseph, Ohio

June 13: Teaching Christian Principles of Art on the High School Level
Sister Esther, S.P.
College of St. Mary-of-the-Woods, St. Mary-of-the-Woods, Indiana

Catholic Philosophy of Art in Everyday Life
Mr. John Julian Ryan
St. Mary's College, South Bend, Indiana

June 15: The place of Techniques in the High School Art Program
Mr. Viktor Lowenfeld
Pennsylvania State College, State College, Pennsylvania

June 16: Form and Function — A Basic Idea of Beauty
Mr. A. Graham Carey
Sun Rise Farm, Fair Haven, Vermont

June 18: The Value of Work to the High School Student
Miss Adelaide de Bethune
29 Thames Street, Newport, Rhode Island

June 19: Growth of the High School Student through the Art Program
Sister M. Jeanne, O.S.F.
Rosary Hill College, Buffalo, New York

June 20: Catholic Philosophy in Advertising Art
Mr. John Schappler
St. Ambrose College, Davenport, Iowa

June 22: The Place of Art in Christian Social Living
Miss Ann H. Grill
Barat College of the Sacred Heart, Lake Forest, Illinois

Artistic Growth and Spiritual Growth
Rev. David Ross King
Diocesan Superintendent of Schools, Superior, Wisconsin

AFTERNOON SEMINARS

SEMINAR 1: On Art Principles on the High School Level (2 credits)
Director: *Sister Esther, S.P.*

SEMINAR 2: On Lettering (2 credits)
Director: *Mr. John Schappler*

SEMINAR 3: On Water Color (2 credits)
Director: *Miss Theresa Schober*

SEMINAR 4: On Crafts (2 credits)
Director: *Sister M. Jeanne, O.S.F.*

SEMINAR 5: On Drawing (2 credits)
Director: *Miss Adelaide de Bethune*

SEMINAR 6: On Design (2 credits)
Director: *Sister M. Helena, O.S.F.*

PROGRAM OF THE WORKSHOP ON ART IN CATHOLIC ELEMENTARY SCHOOLS

Director of the Workshop: *Sister M. Joanne, S.N.D.,* Toledo, Ohio

MORNING LECTURES

June 12: The Need of Workshops for Promoting Art Education
Sister M. Joanne, S.N.D.
Central Catholic High School, Toledo, Ohio

June 13: Understanding Children's Artistic Expression
Mr. Viktor Lowenfeld
Pennsylvania State College, State College, Pennsylvania

June 15: The Role of the Teacher in the Elementary School — Must she be an Artist?
Dr. Roma Gans
Teachers' College, Columbia University, New York

June 16: Developing the Child's Power of Creative Expression
Sister Mary Thomasita, O.S.F.
Cardinal Stritch College, Milwaukee, Wisconsin

June 17: Are There No Skills to Acquire in the Elementary School?
Sister M. Jeanne, O.S.F.
Rosary Hill College, Buffalo, New York

June 18: Evaluating and Exhibiting the Child's Work
Sister Mary Helena, O.S.F.
Alverno College, Milwaukee, Wisconsin

June 19: Problems of Shortage of Materials, Tools, Space, Time and the Ever Increasing Enrollment in the Grades
Sister Mary Louis, S.S.N.D.
Mount Mary College, Milwaukee, Wisconsin

June 20: Art Appreciation in the Elementary School
Sister Esther, S.P.
College of St. Mary-of-the-Woods, St. Mary-of-the-Woods, Ind.

June 22: A Real Apostolate: Sharing Responsibility in Building up a Catholic Art Program in the Grades
Sister M. Patrice, F.S.P.A.
Viterbo College, La Crosse, Wisconsin

June 23: Art is Always Right Reason in Making
Miss Adelaide de Bethune, Newport, Rhode Island

AFTERNOON SEMINARS

SEMINAR 1: Teaching Art in Grades 1, 2, 3
Director: *Sister Ann Christine, S.C.*

SEMINAR 2: Teaching Art in Grades 4, 5, 6
Director: *Sister M. Thomasita, O.S.F.*

SEMINAR 3: Teaching Art in Grades 7, 8
Director: *Sister Mary Aquinata, O.P.*

SEMINAR 4: Problems of Workshop Leaders
Director: *Sister M. Patrice, F.S.P.A.*

SEMINAR 5: Drawing
Director: *Miss Adelaide de Bethune*

SEMINAR 6: Design
Director: *Sister M. Helena, O.S.F.*

OPENING THE WINDOWS TO THE INFINITE

The foundress of the Catholic Art Association here comments on a recent message of the Holy Father to artists. Sister Esther's paper was originally presented to the East Central Regional Convention in Louisville, Kentucky, in November.

By Sister Esther, S.P.

On April 8, 1952, the Holy Father received a group of Italian artists and their families. Among other things, he said to them:

> The function of all art lies . . . in breaking through the narrow and tortuous enclosure of the finite in which man is immersed while living here below, and providing a window to the infinite for his hungry soul.

That was the message of the Father of Christendom to the art world of our day. Gordon Bailey Washburn who assembled this year's Carnegie International Exhibition has a different kind of a message for that same art world. Like most of the highly acclaimed exhibitions of recent months, the International shows the trend of contemporary art toward a subject-less abstraction. In his explanation of the trend, Mr. Washburn says that abstraction implies an acceptance of the superior governance of man's emotions as opposed to his rational nature.[1] "Everywhere, today, artists tend to surrender control of their work and to become seismographic instruments for recording their internal disturbances."

There you have the two opposites. The Catholic approach to art and life is that of a reasoning being guided by faith in God; the other approach is that of feeling, more or less emancipated from reason.

The attitude of the Catholic Art Association is based on the accepted philosophy of the Church. One of the reasons why the Church considers intoxication and hypnotism morally wrong is that both involve abandonment of reason as a controlling force over conduct. It is our obligation to act as reasonable beings. In art we assume the same point of view. Reason is the highest natural power of man and we cannot logically join the ranks of those who abandon themselves to uncontrolled expression or "seismographic recording" of disturbances.

I am certainly not implying that such methods involve sin. Ordinarily technique is not a matter of morals. The point I wish to make is that the more we understand the nature of man and the more we conform our practice to the known laws and conditions of that nature, the more chance we have of achieving a good or even great work of art. Some persons gorge themselves with pastries because that is what they like, and yet, for all their eating, they are undernourished. Similarly the gourmands of the art world will continue to be the victims of gnawing want until they find and take their proper nourishment.

All artists feel this hunger of soul, but the Christian and the secular artist will meet it differently. Those who abandon themselves to emotion and the accidental or uncontrolled elements of form, line, color, etc., are hungry men who cry out into the night of fear and insecurity — vividly expressing their terror, but doing no more, scarcely even hoping for others to come to save them. They love the pathetic sound of their expressions of pain; they cry and then sit back to listen to the echo. They are almost glad of the emptiness which lends poignancy to the sad voice. They are connoisseurs of the technique of lamentation. But their cries merely echo — they do not break through the

[1]Gordon B. Washburn, "Painting today," *The Art Digest*, Nov. 1, 1952.

walls of their finite enclosure; they open no windows of hope to the infinite. Something more is needed.

If we would follow Christ's Vicar rather than the crying men, we must pursue another course of action. We shall need to think, to reason, to form an ideal, and we shall need to pray and work for its fulfilment. The art we envision is not the sterile art of slavish imitation or naturalism, devoid of imagination and emotion, any more than it is the de-rationalized art of abstraction. Mr. Washburn himself is not satisfied with the Crying Men. In his opinion, the best process of art never violates the life spirit in the material that is chosen. He says: "Its aim is to build a bridge between the world and ourselves . . . a crystal is formed, the final image, which offers the observer a resolution between flesh and spirit, matter and mind." Is not this another way of expressing the same idea: "The function of art lies . . . in providing a window to the infinite"?

All of us have hungry souls, but souls of little children are not so hungry as those of adults. Their windows are still wide open — those windows through which the vision of Infinite Beauty comes to them. But we adults, their teachers or their parents, all too often close these windows for them.

To change the metaphor, the personalities of children are like outlines for the teachers. The plan is suggested but the details are to be filled in with due care and consideration. The teachers and parents who understand the psychology of the child's development as shown in his drawings, can fill out the forms in the way indicated — according to the Divine pattern for each child's individual soul. Those who ignore the Divine directions and teach just whatever they happen to want the little one to know, regardless of its harmony with the God-made plan, will frustrate the natural order of creative development — they will begin to close those beautiful windows to the infinite. They will shut the little soul in the prison of the finite — to let it starve for want of beauty. This is the danger of *teaching* art to children rather than *leading* children along their natural paths of artistic growth. Here as in so many other ways, over-eager activity gets in God's way and tends to spoil his gifts.

The blame for such a state of things rests on the art educators even more than the parents and teachers. This is the field of their specialization and until recently they have not analyzed the problem intelligently. Now, however, the future is brightening. For example, the Elementary Education Committee of the Catholic Art Association is one of the groups working for an immediate and practical plan of action. They have almost completed a detailed course of study in art to guide the elementary teacher in handling her problems. The mind of the child, his natural way of knowing and expressing his joy in life, his love for God and all the lovely gifts of God, his personal experiences, his sharing in the lives of others, his growth from egocentric, symbolic experience up to the high levels of charity and co-operation — even up to the contemplation of his Creator — all this has been studied, planned for, implemented, and will soon be published for use in schools. It is being developed for the specific use of the diocesan schools of New York State but it will be available for use anyplace where teachers understand the minds of children — and want to keep the "windows open."

But suppose the windows have already been closed. How can art open new ones and what sort of art can do this? First of all, there must be a new and strong impulse — there must be a strongly felt need. If the soul is languid, the body will never act. It is necessary to be full of love for God and for the souls of men. I cannot sufficiently stress the need of a deep and strong spiritual life for those who would practice the apostolate of art — opening windows for hungry souls is truly an apostolate! One of the laws of the spiritual

life is that the soul who would show God to others must be possessed of, filled with, guided by the Holy Spirit within him. This must come about by the ordinary means: the spirit of self-sacrifice, the doing of penance for one's own sins and those of others, our brethren. There is no modern, streamlined way to sanctity, only the same old way of the cross, Christ's way. And as for opening windows to the infinite, these are the only weapons that will break the walls. The artist must earn his vision first before he can show it to others.

First of all, then, the Christian artist must be holy, with a more than common holiness. *You,* Christian artist-in-the-making, have *you* realized that? If not, you will try all other means in vain; your art will open no windows for hungry souls. You will, at best, provide a sensuous enjoyment of visual beauty. But if you would be an aspostolic artist there is yet more. If you wish to speak to men's souls by means of your art, you must be a capable artist, a good craftsman. Men will judge your work first of all as a work of *art,* and if you are a poor artist your apostolate will be ridiculed as the product of a limited personality, a thing conceived by a weak mind and executed by a faltering hand. It is true that ridicule may be one of the knives by which God opens your heart to enlarge its capacity for greatness but this must be his gift, not just the result of your negligence or presumption.

If you are called by him to be an artist, this vocation demands that you bend all your energies to be the best artist you possibly can. Use all your intelligence to understand your art and the Catholic philosophy which defines and directs it. Practice your skills untiringly, not just when you *must* for a "credit." Use all your opportunities to improve your knowledge of your craft, all your occasions to study what others have done, the solutions they have made to similar problems, the principles on which they built their work. Use all your ingenuity, your imagination, your inventive faculty to find proper solutions for problems which your mind has analyzed and understood. And never be satisfied with the "good enough." Work for the best. You cannot have a lazy brain and ever hope to get those windows to the infinite open. Piety will not suffice if lack of effort chains your spirit.

If you would be an artist, any kind of an artist, a maker of anything worth making, you must put yourself and your convenience below the good of the thing you are making. When you have learned how to make it, you must not deviate from the strong will to make a *good* thing, the best thing you can. Any insincerity in this, any self-deception, will betray you. Your subject need not necessarily be a religious one, but it must be filled with love — the kind of love that caresses nature because it is God's handiwork. You must see and know him everywhere. You need not copy appearances; in fact, you should not. The imitation of nature which most glorifies God is that which understands and admires its inner laws, its way of acting, its manner of expressing the Divine Original. The artist contemplates what he sees in God's reflected image and makes a new image of what he has known. If his knowledge is limited, if his soul is shallow, if his skill is inadequate, his art will fail.

If you would be an artist who can open windows to the infinite, you must grow and grow till you have a mind, a heart, a soul great enough to embrace and hold the universe, all the children of God in that universe, and even God himself.

And now for those of us who do not paint or carve or build, what of us who make things to serve our own or our neighbors' material needs — what about our windows to the infinite? Are they to be forever closed? If you think so, you have forgotten what art really is. In one sense, art is a way of life. What does a useful member of society do all his life? He spends his time making things or establishing relationships among things that

need making or arranging. Every truly human activity is included in this. It seems to be what St. Thomas meant when he said "Art is nothing else than right reason in making things." Any other activity is not according to right reason. A need is present; we think of a thing or a plan to meet the need; we make the thing as we have planned it, using the proper materials and tools for the job. The result is a reasonable and good thing. The result is a work of art. In this broader sense, we are all artists of one kind or another.

You may practice the art of teaching, or the art of cooking, or the art of healing, or of writing, or of governing. For all of these, as well as for the so-called "fine arts," you must possess the mental habit or the virtue of art. The virtue of art demands that you forget yourself for the good of the thing you are making. The virtue of prudence demands that you sacrifice convenience and choose only the best means to make your work a success. Your personal Christian dedication demands that you abandon even yourself and be motivated by the Will of God alone. If you find all these conditions fulfilled in your art — will you still be imprisoned in the "narrow and tortuous enclosure of the finite"? How could you be? Rather, say your windows are no longer little ceiling apertures, they are great picture windows and the vision which comes through is the sight of God himself. But with reality confronting us, we must admit that such vision comes only after long and faithful striving.

Let us consider yet another way in which art can open windows to the infinite. One-third of the human brain is given over to controlling the actions of the hands, the activity of making. If only those parts of the brain are exercised, the man might be a manually dexterous, happy idiot. If, on the other hand, only learning areas of the brain are developed by education, unhappiness and frustration result from the unbalanced state of the brain. The more the activity of the hands is directed by the reason, the more unification there is in the personality — and the more natural happiness. The whole man is developed and the soul comes to act more easily and freely in the body.

One of the greatest sources of pleasure is in knowledge. It is pleasant to learn something new. It is even more pleasant to realize we already know an important or significant thing. There is a sense of achievement in realizing that "I understand this thing." There is even more delight, almost ecstasy, in being able to say, "I made this thing and it is good." This is activated knowledge, this is creation. We must admit here that not everything made by willing hands and eager hearts is, in itself, worth making. A trivial thing has not sufficient worth, or dignity, or significance, or character to develop great qualities in the soul. Wasting time on trivialities and gaudy nicknacks will only serve to draw the narrow, pressing walls of the finite closer about us. Some of these trivialities are dignified by high sounding names but they all serve the same end, to ensnare men in secular pursuits, to tickle the senses with their colors and shapes, their intricate patterns, their evidences of skill, variety, invention — and keep him from looking higher. The end of the nicknack maker and the gadget lover is a fickle pleasure, not the satisfaction of a real need.

True art springs from the understanding of a real need. The more sympathy we have for our fellowmen, the better we will be able to understand the needs we recognize. The more deeply we come to understand their real nature and their deepest needs, the nearer we come to the knowledge of the infinite. Now many works of art, especially painting and sculpture, deal with intangible needs. The soul of man needs goodness, evident goodness, and he finds it in all sorts of creatures. The Catholic child is educated to recognize and choose it consistently. The soul needs truth; it is fettered intellectually till knowledge and accept-

ance of truth have set it free. This, too, Catholic education provides for those who will to find it.

But the soul also needs beauty, the third of the great transcendentals. Many an educator has not understood this. Absence of beauty is a tragedy in the psychological order. It predisposes the mind to warped judgments and wrong choices. John Julian Ryan points out that St. Thomas considers it "not less than a venial sin" for a ruler or administrator willingly to permit ugliness in the things over which he has charge. Mr. Ryan believes that "it could be proved, on purely Thomistic grounds, that it is a venial sin for a person in authority to permit unnecessary ugliness in the surroundings of those in his charge. For it is obviously against justice for one man to treat another as less than human. But a human being, even an unredeemed, so-called natural man, is a self: a being who lives in the realm of the transcendentals; that is, in the realms not only of the true and the good, but also the beautiful. To provide him with living and working conditions unsuited to the needs of this purely human way of living, is to treat him as less than human — as, indeed, merely a higher animal. Doing so would certainly, therefore, seem to be a sin against justice. Not that authorities would be bound to assure *entertaining* instruments or workshops; but they should feel at least as responsible for having things ship shape and heroically inspiring as does our navy. And beyond that, when authorities are Christians, they should make things at least as symbolic as good pagans make them, so that these things may be worthy of the blessings they are to receive and of the sacramentalized lives they should aid their users to live."[2]

The child who grows up among surroundings of beauty is nourished and strengthened in his whole being. His mind is accustomed to wholeness and completeness because the things around him, even the lives of the people he knows, are unified and complete. There is order and proper relationship of one thing to another, and all things to the whole of life.

When human lives and works of art and nature are further enhanced by an appealing attractiveness which makes them irresistible, which dramatizes their goodness and their truth with splendor, then their beauty is complete. Charm of manner, gentleness of voice, smiling expression, pleasing line and shape, brilliance of color, strength and vigor of structure, these are examples of the splendor of form which beauty possesses. These are reflections in creation of the superabundant beauty of God. The child, the man or woman who learns to recognize this, the real beauty of things and life, needs only acquaintance with the language of true art to find in it a complete expression of what he sees fragmentarily in the unorganized objects around him. The true work of art is in itself a synthesis of completeness, harmony and splendor. It is a reorganization by a skilled organizer of the meanings perceived in life. One work is not the reflection of the whole of life but of one aspect of it, stated with the completeness of a unified image. It does not deny all other images or aspects of the same infinite reality but in itself selects just one small point for contemplation.

To train a human being to contemplate reality, to look upon the image of God in the world and to recreate in his own mind a small image of that vastness — that is appreciation. But to train him to express that image in visual forms so that other receptive minds may see and enjoy what his vision has shown him — that is creative art. That is the art which breaks through these tortuous, mundane walls and shows the Infinite to hungry souls.

[2]Correspondence with John Julian Ryan.

Nothing really looks well that is done for looks.

W. R. Lethaby

THE PRESIDENT'S REPORT

St. JOHN MARIE BAPTIST VIANNEY

The Spring Officers Meeting of the Catholic Art Association took place during Easter Week at St. Mary's Institute, O'Fallon, Missouri. The following items were discussed:

Old Business: 1) reports of officers; 2) formation of a committee to serve as contact with the N.C.E.A.; 3) reports on the three educational divisions; and 4) redistricting of the C.A.A. regions. Since this meeting the Atlantic Region has been split into the New England Region, comprised of all New England States except Conn., with Mother Louise Keyes, R.S.C.J., director; into the New York Region, comprised of New York and Conn., with Father Thomas Stack, director; and into the Lower Atlantic Region, director as yet to be announced. No further progress has been made in reducing the other regions.

New Business: 1) report by Sister Augusta, S.C., concerning plans for the Summer Workshop at Catholic University, Washington, D. C.; 2) proposal of two amendments to the constitution, creating the new office of vice-president and dividing the burdensome work of the secretary between a corresponding and a recording secretary. A membership vote on these measures later in the year passed them almost unanimously. 3) Appointment of Sister Esther, S.P., Sister M. Bernardine, C.S.J., and Sister M. Ruth, S.S.J., chairman, as a nominating committee for selection of national officers; 4) discussion regarding the possibility of accepting certain types of advertising in the *Quarterly* as a means of easing our financial burden; 5) discussion of the possibility of publishing a publicity booklet; 6) plans for the 1952 national convention to be held in New York State for the purpose of co-operating with the New York State Curriculum Committee in the formation of a syllabus in art education for elementary schools.

Successful regional meetings were held during the year in Chicago and Detroit by Sister M. Ruth, S.S.J., in Boston by Mother Louise Keyes, R.S.C.J., and in Louisville, Ky., by Sister M. Boniface, O.S.U. These directors are to be complimented for their fine work.

The Workshop on Art in the Secondary Schools at Catholic University, under the directorship of Sister Augusta, S.C., proved highly successful. A complete report on this work appeared in the Michaelmas issue of the C.A.Q. Enthusiasm ran so high that Dr. Roy J. Deferrari, director of Workshops at C.U., invited the Association to conduct two workshops in June, 1953, one on the secondary level, with Sr. Augusta again serving as director, and one on the elementary level, with Sister M. Joanne, S.N.D., serving as director.

Due to the president's inability to secure a convention site in New York State, to the fact that the planned program did not well fit another locality, and to the fact that the important work of formation of the elementary course of study in art remained to be accomplished in 1952, the president cancelled convention plans and called a special meeting of the elementary education department. A full report on this meeting and the work accomplished will be given below.

Due to the multiplicity of duties of the College Chairman, Sister M. Thomas,

O.S.B., was appointed co-chairman of the College Committee with Sister Augusta, S.C. Sister M. Joanne, S.N.D., resigned as elementary education chairman and Sister Marie Pierre, C.S.J., was appointed to take her place. Sister M. Bernardine, C.S.J., having been elected vice-president, has been replaced as high school chairman by Sister Madonna, F.S.P.A.

National election of officers took place in the Fall. The following were elected to office: the Rev. David Ross King, president; Sister M. Bernardine, C.S.J., vice-president; Miss Ann H. Grill, recording secretary; Mrs. Nelson Mercer, corresponding secretary; Mr. John B. Shaw, treasurer; Sister M. Jeanne, O.S.F., editor; Sister M. Patrice, F.S.P.A., education chairman; Mr. Julius Vander Linde, exhibitions chairman; Mrs. Gordon Gutting, promotion chairman; Mr. Carl W. Merschel, publicity chairman; and Miss Joyce E. Fink, librarian. Our sincere congratulations are extended these new officers who will serve for 1953-54.

We wish to take this opportunity to thank publicly all those who have assisted us in any way in furthering the work of the Catholic Art Association — especially all officers for their loyal and faithful service during our five-year tenure as president. May God bless you all and lend strength to your efforts to advance his cause through the Catholic Art Association.

Respectfully submitted,

Rev. John L. Walch,
President

ART COURSE COMMITTEE REPORT

A special Elementary Committee working on a course of study in art for the New York State Curriculum Committee met on November 28 and 29, 1952, at Viterbo College, La Crosse, Wisconsin. Rev. David Ross King, newly elected C.A.A. president opened the meeting with a prayer. Sister M. Joanne, S.N.D., chairman of the committee, summarized the accomplishments of the various members since their appointments in April, 1952, and announced the next meeting to be held at Catholic University in June. Co-ordinators for each grade, Catholic teachers from various parts of the country, submitted reports in the form of outlines based on the Christian Social Living Program of the Commission on American Citizenship, and upon the psychological principles set forth by Viktor Lowenfeld in *Creative and Mental Growth.* Sister M. Nona, O.P., curriculum consultant on the Commission, then explained briefly but lucidly the principles of the philosophy of the curriculum to clarify for the group the exact function of the art course. Much time was spent in discussing and perfecting the format of the course.

According to present plans, the course of study will have an introductory section on the meaning of art based upon Christian philosophy, the general and specific objectives in teaching art, and the psychological stages of children's artistic expression. The general outline will include abilities to be developed, artistic activities, characteristics of children's work, stimulating topics drawn from the Christian Social Living Curriculum, and evaluation standards for each of the kindergarten-primary, intermediate and upper grade levels. The section on methods, techniques and procedures will be copiously illustrated with examples of children's work and with helpful how-to-do-it diagrams. The last part on visual aids will emphasize a unique adaptation of the so-called "picture studies" in an integrated "Junior Art History."

In order to give full attention to this last section of the course, Sister Joanne resigned her position as chairman of the group. Her place is filled by Miss Joyce E. Fink, Buffalo, N. Y., Sister Mary Louis, S.S.N.D., is co-ordinator of the primary division; Sister M. Irenita, O.S.F., of the intermediate; and Sister M. Aquinata, O.P., of the upper. Miss Adelaide de Bethune will make the illustrations for the course. — *Sister M. Joanne, S.N.D.*

CHRISTIANS & THE CRAFT REVIVAL

We reprint the following — which is of special interest to teachers as well as to weavers — from the workshop bulletin, Handweaving and the Christian Restoration, *published by Happy Acres Studio, in Loveland, Ohio.*

By Eileen Niemeier

One of the healthiest and most encouraging signs of the day is the nation-wide movement for a revival of the crafts which has been developing for the past ten years. Indications of such a revival are manifold: in the enormous amount of writing about the crafts now available; in the formation of countless study groups, guilds and schools for teaching and promoting the crafts; in a re-awakened interest of the buying public in handmade articles of every kind.

Cardinal Suhard has said in *Growth or Decline:*

> To action then, beloved children, do not remain helpless in the midst of ruins. Rise out of them to build a new social order to Christ. The cause is understood: not only presence in the world, but progress. There cannot be for the human soul who studies history in the spirit of Christ any going back, but only the desire to go forward towards the future and to mount upward.

These last words we, in turn, take for our own to tell you in the most formal way: Go ahead, work to build this new world. It depends on you whether it will be Christian or not.

This statement has implications for us, handweavers and craftsmen, because it points out the obligations of Christians in relation to the current revival.

We must answer this question: What are the contributions which lay Christians should make to this revival?

PROFESSIONAL COMPETENCE

To start with, if Christians are to have any real hand in orientating the crafts revival in our day, they must excel as *plain craftsmen.* This is of the utmost importance. Technical competition in this field is at the moment both free and very high. The first requisite for leadership thus becomes technical excellence. Inferior craftsmen cannot hope to become leaders in a professional field in which they are professionally inadequate — no matter how high their spiritual ideals may be. Thus the first contribution of Christians to the craft revival is really a *pre*requisite: a high degree of craft proficiency.

SPIRITUAL LEAVEN

We can now proceed to define the specific spiritual role of Christians: to inform the crafts movement of our day with the Christian spirit.

This will be achieved through sincerity: the Christian craftsman will, very simply and naturally, bring to all his professional activities and contacts the same spirit of Christ which animates his life as a whole. The practical, and above all the exterior manifestations of this spirit will differ from person to person. But all will be united in a fundamental vision of what the lay apostolate is trying to achieve, under the direction and inspiration of the hierarchy. And they will collaborate with other groups whenever such collaboration will result in a general deepening and enriching of the common vision.

So far, no specialized group has emerged. This is a development which will best take place spontaneously in the "acceptable time." Then it will be the specific business of such a group to promote the Christian interests of handweavers and of the handweavers' apostolate.

A CHRISTIAN BUSINESS WORLD

Finally, a word remains to be said about

the workshop as a social institution. It must always be kept in mind that the workshop stands in direct relationship to the public, and as such, has a particular social-economic function to perform. It fits into the general social-economic pattern primarily as a place of business and should be so regulated. Indeed, it is mainly just this commercial-social function which constitutes the common ground on which the workshop and the community at large habitually meet, and in the interests of the apostolate itself, this should not be jeopardized.

Such a condition should create no problem unique to the Christian. For just as there can be no real conflict between real science and religion, there cannot be anything irreconcilable between sound business and true religion. And as Christians living and working in the world today, the understanding and practice of this one principle is one of the most pertinent contributions we have to make.

LETTER FROM PHILIP HAGREEN

With Mr. Hagreen's permission, we print this letter sent in by Mr. Carey who agrees wholeheartedly with it. Mr. Carey used the word "distortion" in the article commented on, not because he especially liked it, but on the principle that persuasion usually necessitates the adoption of the language of those to be persuaded, at least to some extent. We are grateful to Mr. Hagreen for the light his letter sheds on the whole question.

The Spinney, Ferndale Road
Burgess Hill, Sussex

The reason for this letter is simply that George Maxwell and I were discussing your excellent article on distortion in art (*The Catholic Art Quarterly,* Vol. XV, No. 4, Michaelmas, 1952) and George urged me to write you my comments.

Of course, I agree with what you say about it, and perhaps you agree with me in thinking it a pity the word "distortion" had to be used.

Distortion is what the artist is constantly accused of — or admired for — and if he is any good he is innocent of distorting anything. The assumption in the public mind is that the sculptor sees a human head and then, instead of making a stone head the same shape, he distorts the vision. It is assumed that the sculptor had an idea like a plaster cast from the life and then altered that idea.

The use of the word "distortion" admits that there was some such plaster cast idea to distort — and this is the error that we particularly want to dispel. The sculptor starts with a lump of stone and he fashions it into a stone head without having had any head other than that stone head in his mind at any stage of the work. Thus there was no image to distort and if the sculptor has rightly appreciated his material he has not distorted the stone.

Though the stone head has not been copied or distorted from a human head, it may have become a most lively and expressive head. Yet it may conform only to the simplest heraldic specification of a head: "In chief two eyes" and so on. If

Picasso puts "two eyes in chief sinister" he is simply wrong.

As Chesterton wrote in *Orthodoxy:* "If you draw a giraffe, you must draw him with a long neck. If, in your bold creative way, you hold yourself free to draw a giraffe with a short neck, you will really find that you are not free to draw a giraffe."

To put the case in other terms: Stone heads are no more distortions of human heads than airplanes are distortions of birds or submarines distortions of fishes.

In all this I am probably not disagreeing with you at all. To try again: The artist does not distort. He does not even translate. His work can hardly be called a paraphrase. It is an entire re-statement, even when the result is said to be "lifelike."

Yours ever,

Philip Hagreen

TREASURERS REPORT

January 1, 1952 to December 31, 1952

DEBITS:	
Quarterly (all expenses, including off-prints, etc.)	$2,940.64
Administrative expenses	560.35
Education Committee expenses (*Art Guides,* etc.)	2,050.60
Exhibition Committee expenses	57.50
	$5,609.09

CREDITS:	
Cash on hand, Jan. 1, 1952	$ 141.85
From memberships, *Quarterlies,* pamphlets, etc.	4,285.94
From Education Committee (*Art Guides,* etc.)	1,192.40
From Exhibition Committee	66.00
Miscellaneous (gift)	50.00
	$5,736.19
Less: Debits	5,609.09
Cash on hand, Jan. 1, 1953	$ 127.10

The Association still carries as an account receivable the $200.00 advanced in November 1950 to Designs for Christian Living of Kansas City, Mo. This sum was advanced to help publish the Mueller booklet which accompanies the Art in the Christian Home Exhibition.

All bills of the Association for the year 1952 have been paid. However, the printing and shipping bill for the Christmas *Quarterly* comes due Jan. 1. This bill is $978.38.

Respectfully submitted,

John Bennett Shaw,
Treasurer

BOOK REVIEWS

LANDIS, MILDRED M.
Meaningful Art Education
Peoria, Illinois: Chas. A. Bennett Co., Inc. Publishers, 1951. 185 pp., 29 page reproductions of children's work, $4.00.

LOWENFELD, VIKTOR
Creative and Mental Growth
New York: The Macmillan Company, revised edition, 1952. 408 pp., 85 black and white and 8-colored plates, $5.00.

Dr. Landis, now dual professor of art and education at Syracuse University, has a reputation among her students and professional associates as a highly successful and respected instructor. Professor Lowenfeld of Pennsylvania State College, a specialist in art, art education, and psychology, holds not only the highest degrees

in art and education obtainable in his native Austria, but also profits by twenty years of valuable practical experience.

The books of both authors are considered "first" textbooks on art education. Dr. Landis has devoted one-half of her book to developing "a meaningful philosophy." After giving a critical analysis of the directing method, the free-expression method, and the eclectic method in teaching art, she spends considerable time proving the value of "meaningful art education," the method of teaching art which is "concerned with immediate as well as broad purposes, and with the unity of means and end." The second half of her book, Dr. Landis devotes to "classroom applications," very practical hints in teaching art which are integrated with her basic ideas propounded in the first part of her book. Colorful illustrations of children's work are included as a definite aid to understanding the text.

Professor Lowenfeld's approach is essentially different. He develops separately and in detail the various stages of creative expression from the two year old scribbler to the seventeen year old visual and haptic types, noting the psychological, physical and emotional characteristics; then he suggests proper stimulation for subject matter, activities and techniques in artistic expression. Of particular practical help are the summary charts, the evaluation charts and the suggested exercises at the end of each unit. Lowenfeld has a special sympathy for the abnormal child. He concentrates attention on all children, not only the talented few, and gives help which can be used by all classes, even those with limited supplies and equipment. The illustrations are lucid and convincing when studied with the accompanying text. This book is a *must* for every teacher of art in the elementary and secondary school.

Splendid as may be the psychological and practical approach of both these fine authors, the Christian educator cannot but taste a flavor of exclusivism. Lowenfeld, among his hundreds of suggested topics, does include "Going to Church on Sunday," "Praying in Church," "Noah's Ark," and "Adam and Eve"; but, by and large, his emphasis is upon the mental and emotional development of the child. Because of the author's forceful convictions, we as Christian educators, must constantly revert to the basic purposes of all education, as stated by Pius XI: "The subject of Christian education is man, whole and entire, soul united to body in unity of nature, with all the faculties natural and supernatural"; and more specifically: "The essential purpose of art, its *raison d'etre,* is to assist in the perfecting of the moral personality, which is man."

Landis, on the other hand, attempts to prove the necessity of establishing "a unifying philosophy of life," and even goes so far as to hope that the individual may formulate this philosophy through "art as *an* experience." She evaluates the *isms* in education quoting Dewey, Santayana, and Ulich, as well as Graham Carey, Coomaraswamy and Sorokin. Just when one hopes she has finally arrived at the solid truth of the Christian philosophy of life, Dr. Landis, speaking of the "realization of inner values," makes the statement that the "fine arts are one of the most sensitive mirrors of the society and culture of which they are an important part." Then she goes on to say, "Art is not only a mirror reflecting society as it *is,* but it is also a mirror into which society may look to correct its ills." She stops here instead of going further with Sorokin. In *The Crisis of Our Age,* which Dr. Landis is quoting, Sorokin does not leave one gazing into the mirror of art — his final conclusion is (if one continues reading to the end of his last chapter) — to follow the prescription in the Sermon on the Mount.

All in all, if we keep a sane Christian viewpoint, we can profit much from both textbooks on art education.

Sister M. Joanne, S.N.D.

DAVIES, J. G.

The Origin and Development of Early Christian Architecture

New York: Philosophical Library, 1953. 152 pp., 45 diagrams, 15 full page photographs and a map, $4.75.

This is an excellent little book. In concise form it gives a picture of the historical background and of the technical development of churches in the first six Christian centuries. It discusses at length the development of the typical shapes and their complicated interrelationships. For example, it completely cured this reviewer of the illusion that he had previously known anything whatever about the origins of the basilica. It gives a fine sense of the freedom and fluidity with which the old builders handled their problems. It is illustrated with clear plans as well as good photographs. It will be interesting to the general reader, and should be of great use to the church architect who wishes to refresh his memory as to the breadth of his subject when at the "thumb-nail sketch" stage of his work.

It is regrettable, however, that little or nothing is said about the meaning of the architectural forms. Whether we choose to recognize the fact or not, an architectural feature in traditional societies has always borne a symbolic significance as well as a practical use and technical development; but in spite of the fact that this little book is published by The Philosophical Library and was written by a lecturer in Theology, the part played by philosophical and theological ideas in architecture goes without notice.

For example, in the third chapter we are told of the various structural ingenuities by which the transition from a square building to a round dome has been managed — the corbel, the squinch and the spherical pendentive — and the places of origin of these solutions to the problem are discussed. But there is no hint of the fact that throughout the Near East the square was a symbol of earth and the circle of Heaven, so that each of the technical means of achieving the transition had its own ideological and Christian as well as technical meaning for the designer.

In the same way the cruciform plan is much more than a way of honoring the instrument of our salvation. It also expresses a system of cosmological and theological ideas that dominated the thinking of the ancient world from North Africa to the Pacific, ideas rooted in the convention that wherever you find one supreme being on any level you find four subsidiary beings which subserve it. The cruciform plan, therefore, would have had a cosmological rather than a historical meaning even in a Christian church.

No matter how brief, I feel that an architectural survey should give some attention to this side of its subject. Architecture does not live by sticks and stones only. And I hope that in future editions the author will add to his 115 reference books such titles as: C. P. S. Menon, *Early Astronomy and Cosmology;* A. K. Coomaraswamy, *Symbolism of the Dome;* and the scarce but invaluable treatises of Leopold de Saussure on the cosmologies of the Far East.

LEWIS MUMFORD

Art and Technics

New York: Columbia University Press, 1952. 162 pp., $2.50.

This is a good book but it is not good enough. It is good because its author is a good observer, is passionately indignant with the evils he observes, and is able to transfer his indignation to the reader. He sees that the commercial motive and the use of machinery are intimately related to the breakdown of the fine arts. He sees that the production of the studio people (which he calls *art)* and the production of the factory people (which he calls *technics)* have been divorced and must somehow be reunited. He turns neat phrases in the criticism of "styling" and kindred commercial follies. It is good writing, and it is

destructive of the old myth of mechanical progress that until quite recently befogged so many minds.

But destruction is not enough. There must be analysis and there must be reconstruction. Mr. Mumford is disappointingly weak when he comes to the constructive part. For one thing he lacks the proper tools. He would not try to paint a portrait without brushes, or study bacteria without a microscope, but he sees no need to equip himself with adequate instruments when he undertakes a social analysis. His thinking is loose. By such a phrase as "pure intellect" he seems to mean "advanced mechanics." Though deploring the disappearance of a craft culture, he is willing to make such a dubious statement as that a modern mechanic is more careful in his work than a traditional craftsman. He seems to think that anthropology has progressed no further than Levy-Bruhl. But these are merely instances of the kind of thinking of which the book is full.

Mr. Mumford lacks an understanding of the Aristotelian doctrine of causes which would enable him to analyze both "art" and "technics," and therefore to see their relationship with each other more realistically.

He lacks an understanding of Plato's doctrine of the mean and therefore is unable to set up a target worthy of shooting at.

Worst of all, he leaves God entirely out of the cosmos. After a very slight nod in the direction of religion, conceived of as an aspect of culture, he goes to work to straighten out the mess that has demonstrably resulted from leaving God out of the cosmos.

It really won't do. *Porro unum necessarium.* Religion is not, no matter how many million Americans think it is, a handmaid of culture. Religion is the mother of culture. Either God exists or he does not exist. If he does not exist the invoking of religion by people who do not believe in either God or religion is of no practical use. It is no use for them to long for the good things brought into the world by believing people. They are out of reach. If he does exist, then religion is certainly the most important aspect of our mental lives. If he does exist we need have no doubt that if we can manage to get into a right relationship to him, get hold of religious truth, we will have little to worry about. All cultures are based on some religion. A no-culture, such as Mr. Mumford complains of, is based on a no-religion such as he approves.

Or let me put it this way. The necessity of worship is part of every human being. If I can't bring myself to worship God I will make idols for myself and worship them. If I make an idol of Power, I will produce the gigantic, out-of-scale with human life, megolomaniac things that Mr. Mumford deplores. If I make Money my god, I will produce the commercial shoddy that he also deplores. If I worship Art, I will be an aesthete, and he does not like the products of aestheticism either. Only if I worship God, with whatever religious talents I may have been given, will I produce the kind of culture that Mr. Mumford wants, and it has never been produced in any other way.

I honestly hope that before he gives us another book Mr. Mumford will sit down and have an honest man-to-man talk with himself about elementary theology. What are the reasons for believing that God exists? What are the reasons for believing that he doesn't? How do they stack up? If God exists, is there any possibility of my knowing what he wants me to do? If there is, how important for me is it to take the trouble to do it? Is there any reason to suppose that human groups that collectively ignore these questions will not get themselves into exactly the sort of mess that this book draws our attention to?

I hope he will do that, both for his own sake and for that of us all, his neighbors and his readers.

Graham Carey

NEWS & COMMENT

MOTHER LOUISE KEYES, R.S.C.J., director of the newly formed New England Region, held the first regional convention at Newton College of the Sacred Heart on November 22, 1952. It was at this meeting that Mr. Carey presented his paper on sacred architecture which appears in this issue. Miss Adé Bethune gave an illustrated slide lecture on "A Church in the Philippines."

Among the demonstrators were Carl Paulson, stained glass; Miss Crimilda Pontes, calligraphy; Miss Adé Bethune and Miss Elizabeth Wheelwright, wood engraving; and Mr. Carey, silver engraving. On exhibition for the occasion was the work of Louise Reggio, the Courtyard Silversmiths, Robert Clare, Robert Amendola, Mary Reardon, Richard King and others. A group of Lithuanian dancers performed for the guests and Allan Crite illustrated negro spirituals which were sung by the Newtones.

ROBERT LEADER, retiring exhibition chairman, reports the complete renovation of the Art in the Christian Home Exhibition and the addition of two new C.A.A. travelling exhibitions.

The Merschel Print Exhibition comprises 70 matted linoleum block prints by Carl W. Merschel of Chicago. Also available is an Illuminated Manuscripts Slide Exhibition with an accompanying lecture.

These and other C.A.A. Traveling Exhibitions listed on the inside back cover of this issue may be obtained by writing to the Exhibition Chairman.

SISTER BONIFACE, O.S.U., was chairman of the C.A.A. convention in the East Central Region, held in Louisville, Kentucky, November 29. Among the distinguished speakers were Rt. Rev. Martin B. Hellriegel, Sister Esther, S.P., Mrs. Alfred Berger and Sister Augusta, S.C. Sectional meetings for grade school, high school and college teachers were held.

EILEEN NEIMEIER, author of the bulletin from which "Christians and the Craft Revival" is reprinted, established her own handweaving studio and workshop in 1950. With her mother and sister who are on the staff, she organized the travelling exhibition, "Liturgical Textiles for Home and School," which consists of hand woven baptismal robes and home altar cloths for the various seasons of the liturgical year. The exhibition may be borrowed directly from Happy Acres Studio, Loveland, Ohio.

McCALL CORPORATION commissioned Adé de Bethune to design the embroidery pattern, reproduced on page 76, for a needlework public that includes Catholic, Protestant and Jew. It is a transfer pattern, No. 1742, which is available for fifty cents at all McCall dealers. The St. Leo Shop, Casey Court, Newport, Rhode Island, sells the linen and D.M.C. cottons at $2.95 per set.

OUR COVER illustration shows St. Mark as the royal leonine winged figure described in the vision of Ezechiel and in the Apocalypse.

SISTER MARIE PIERRE, editor of the *Catholic Elementary Art Guide,* is setting up a central mailing system for the *Guides* and would appreciate having all subscriptions and correspondence pertaining to the *Guides* sent directly to her at 1034 Summit Avenue, St. Paul 4, Minnesota.

SISTER CASIMIR of the Servants of Mary has been appointed Regional Representative of the C.A.A. Education Committee in the North Central Region. Her address is 3258 Zarthan Avenue, St. Louis Park, Minnesota.

REPRINTS of the article by John S. Stokes, "Honoring Mary with God's Artistry," which appeared in our Christmas issue, are being made. Copies may be had without cost by writing to MARY'S GARDENS, 901 South 47th Street, Philadelphia 43, Pennsylvania.